

COMMISSION HOLDS BACK DATA ON MIT

By Paul Schindler

The Commission on MIT Education requested that a *Factual Profile of MIT* be created for use in preparing the commission's report. Because the draft of the document was not finished until recently, there is a strong chance that it will never be released, according to authoritative sources.

The document runs 321 pages, and apparently exists only in Xeroxed draft copies with limited circulation. Professor Kenneth Hoffman, who heads the Commission told *The Tech* "Right now, the only copies out are rotating among commission members, and some others."

Asked about the alleged secrecy of the *Factual Profile*, Hoffman said: "If anyone is sitting on this report, it's me. And I'm not sitting on it; it's a large document, and we need feedback from all concerned if we are to avoid misuse of it."

Hoffman then gave *The Tech* a copy of the *Profile*, on two conditions: that it be returned immediately, and that no further copies be made. He told this reporter, "You probably won't find any startling information in there..." He also reiterated that "None of the Commission's work is secret."

The report is extensively footnoted, and almost any material presented should be easily traceable to original sources. It is divided into seven major sections: finances, employment and physical space, academic staff, sponsored research, enrollment and instruction, graduate students, and undergraduates.

(Please turn to page 2)

Coop explains hours, credit, clothing lines

At a press conference for campus publications Thursday, the general manager of the Harvard Cooperative Society explained the change in the store's business hours, as well as announcing new credit arrangements and a new merchandising program.

Howard Davis, Coop general manager since last October, explained that the change in store hours was due to an effort by the Society to have more employees on duty during the peak hours from 11:30 to 2 pm while cutting the work week back from 40 to 37½ hours in order to compete with other Boston department stores for sales personnel.

The Harvard Trust, Davis announced, would no longer handle the Coop's charge accounts. Both organizations, he added, were "happy to be out of it."

Finally, Davis pointed to a new line of shirts, made especially for the Coop, as the beginning of an effort to be more responsive to community needs in its merchandising. He emphasized that the Coop was interested in hearing students suggestions, pointing out that the four MIT student directors were ready to handle comments.

The original credit arrangement with the Harvard Trust,



This young belly dancer titillated admirers at Kaleidoscope last Friday afternoon. See page six for more of Kaleidoscope.

Photo by Sheldon Lowenthal

Analysis:

Counterbudget proposed

For the past decade, the nation has been talking about a reordering of priorities — priorities in the fiscal sense with regard to urban problems, defense, housing, and the other pressing needs of a growing economy. The National Urban Coalition has just released the first detailed study of the possibilities

for a reordered federal budget. Entitled *Counterbudget, A Blueprint for Changing National Priorities* (Praeger Books) it is the result of \$200,000, and many man-hours of work, and much computer time.

Counterbudget is a disciplined study of priorities within the framework of the federal budget. As such, it operates within six basic policy goals:

- * Achieve full employment with a high level of economic and reasonable price stability;
- * provide all citizens with an equal opportunity to participate in American society and in the shaping of governmental decisions affecting their lives;
- * guarantee that no American will go without the basic necessities — food, shelter, health care, a healthy environment, personal safety, and an adequate income;
- * rectify the imbalance in revenues between the federal government and state and local governments;
- * assure adequate national security against military threats from abroad;
- * meet our obligations to assist the economic development of

the world's less-developed nations.

In doing so, basic increases in spending in the public sector, in the fields of revenue sharing and transfer payments (social security, welfare, income supplements, etc.) to individuals, are called for. To pay for these, basic cuts are to be instituted in defense expenditures; they call for "a cut of \$24 billion from the present level of \$74.5 billion to \$50.4 billion in 1976." This is also based on increases in tax revenues and new National Health Insurance plan revenues.

In the sector of "Fiscal Relief for States and Localities" *Counterbudget* calls for an outlay to 2.7% of the 1976 budget projection of \$350 billion. These outlays are in three forms: revenue sharing, general aid to education, and interest subsidies on state and local securities. Basic components of this include an expansion of the Model Cities program, Federal assumption of public-assistance and medicare, and a provision for automatic

(Please turn to page 3)

members would react to being treated on an equal level with students, faculty chairman Ted Martin could only say that the CEP would soon begin consideration of the proposal and faculty discussion would begin soon after.

During the past two years the discipline procedure came under fire from a growing number of students, culminating with a 34-13 General Assembly vote demanding dissolution of the faculty/student Discipline Committee following UAP Mike Albert's expulsion. Many of the complaints lodged then concerning, for example, the lack of a separate appeals body and the role of the Dean for Student Affairs as prosecutor, were cleared up in the present document.

The new report places great emphasis on the use of judicial hearings as a "last resort." Opposing parties would have their cases first reviewed by a mediation board to see if an informal settlement is possible.

Should no compromise be reached, a ten member panel appointed from the committee will convene to discuss the case. The panel may dismiss the case should it find it trivial, insufficiently prepared for preliminaries, or if there has been an insufficient use of the informal process. The alternative to dismissing the charges is, setting a date for a hearing.

Seven affirmative votes from the panel are necessary for a finding of guilty or the meting out of punishment. Appeal to a separate appeals board is an accused's final recourse. Both the panel and the appeals board would be required to publish written statements describing their findings and lines of reasoning. The name of the accused will only be released if he asked for an open hearing.

The judicial procedures were drawn up to enforce the task force's statement of rights and responsibilities. The document codifies much of the thinking that justified judicial policy in the past while clarifying or setting standards in areas only seldom discussed.

There is the standard protection of the "academic freedom to study and teach, conduct research, and publish findings in the spirit of free inquiry," as well as mention of "freedom to pursue normal activities," like

(Please turn to page 3)

Judicial plan depends on statement of rights

By Alex Makowski

A newly-released report of an MIT Commission task force proposes a single judicial system to handle all complaints involving students, faculty, or administrators.

Under the suggested process, any member of the "academic community" would have the right to bring charges against any other member. Complaints would be referred to a judicial committee comprising ten faculty, five undergraduates, and five graduate students.

Another innovation would be a "statement of rights and responsibilities" formalizing the common law that underlies the present judicial policy. Included within the statement are promises of such academic privileges as the right to privacy of information and "the right to use available facilities for recognized activities within the academic community."

The report now passes to faculty and students for discussion and possible approval. Limited circulation of the report to date has hampered efforts to measure faculty or student sentiment; when asked how faculty

Ashdown sets exotic table

It's not the Top of the Hub, but it's closer, cheaper, and serves pretty good food. And if you pick the right night, there's liable to be a selection of exotic food, perhaps Mexican or Indian fare.

The specialty night is one of several innovations introduced to the Ashdown dining hall in an effort to improve business there. Ashdown was to be closed for next year by order of the Institute, and only organized, large scale protest by the graduate student population and some other members of the community forced MIT to recon-

sider, and eventually rescind the order.

The first two specialty nights so far have featured a Mexican dinner, which contained several types of Mexican food. Last Thursday the Mexican meal was served in addition to standard commons meals, at the modest price of \$1.85 for cash customers. The meal served was tasty, sufficient and reasonably filling according to one diner. In addition, he said, Ashdown happens to be a very pleasant place to eat: well ventilated, bussed rather well and of course, very clean.

The specialty night substan-

tially increased the usual number of patrons at Ashdown, according to Oscar Orringer, who supplied these figures for the specialty night: 387 cash customers and 234 commons meals (including transfers), as opposed to 250 and 150 on a "normal" night.

In particular, credit for the specialty night and for much of the work behind it must go to Miss Helen Dougherty, the head dietician for Stouffer's at MIT. She is planning an Indian night for May; for details, contact her during the day at extension 2719.

Commission withholds statistical profile

(Continued from page 1)
The criteria for inclusion, as stated in the introduction (by Wayne Stewart of the Commission staff, who did most of the work on this report), were availability, general knowledge of the field, importance, and ease of understanding without extensive explanation.

On page 1, one finds that MIT is worth \$452,202,000, including about \$283 million in invested funds and \$127 million in educational plant (at cost) as of 1969. In the same section, one notes that tuition and fees pay 8% of the operating costs (students pay a total of 10% when dining and housing are added in) of the Institute, while sponsored research pays 81%. Then, you look up sponsored research, and find that the Department of Defense supplies 62% of the research funds.

Under finances, you could find the Institute phone bill of \$590 thousand a year. Under employment and space, one notes that 39% of the MIT employees are non-academic (out of a total of 7086); and you find that 350 acres of Cambridge land is for higher education (9%) of which MIT owns 177.2 acres (nearly half the total). Within the Institute, you find that 26% of the space is Physical Plant, with 2% used for classrooms and 1% for student activities.

Under academic staff, you find a breakdown for all pertinent facts about numbers, degrees, and departments. The average professor, who has been a professor for 7.2 years, has a 42% chance of having gotten one degree here. If he is a full professor in Architecture, he gets an average of \$20,360 for 9

months; in Engineering he'd get about \$18,950 (low man on the totem pole is assistant prof in Engineering, who gets only \$10,460 for his efforts).

Sponsored research is broken down by location, sponsor agency, and dollar value. Enrollment is broken down, to 49-51 (still in the favor of undergrads, but aiming in the grad student direction) for the class of 8024 in October 1969. 23% of the undergrads were in EE, while 7% were in Humanities.

Under graduate students, you can find out that 59% of those

graduating from Humanities or Science went on to academic work, while 50% of the Engineering students did the same.

By far the largest bulk of the report (almost half, some 142 pages) was devoted to undergraduates. The section includes information on admissions, financial aid, advanced placement, parental employment and education, cume, attendance, homework hours, load level, subject choice, and percentage of co-ed undergraduates (6%).

Professor Hoffman appears to have been correct: there are no

startling revelations in this *Factual Profile of MIT*; at least not on the surface. However, widespread analysis of the document, in the opinion of some sources close to the Commission, might reveal some interesting correlations.

Right now, however, the situation is this: the Commission is disbanding, as of June 1, and according to Hoffman, there are no plans to keep it going. He and

a small number of staff members will spend the summer doing a "mop-up" report. The fate of the *Profile* is very unclear at this time, with Hoffman stating, "I can't say when, or even if, the report will be released to a widespread audience." He added, "Dissemination of information of this type is primarily a responsibility of the administration, and as such, they should have final say in the matter."

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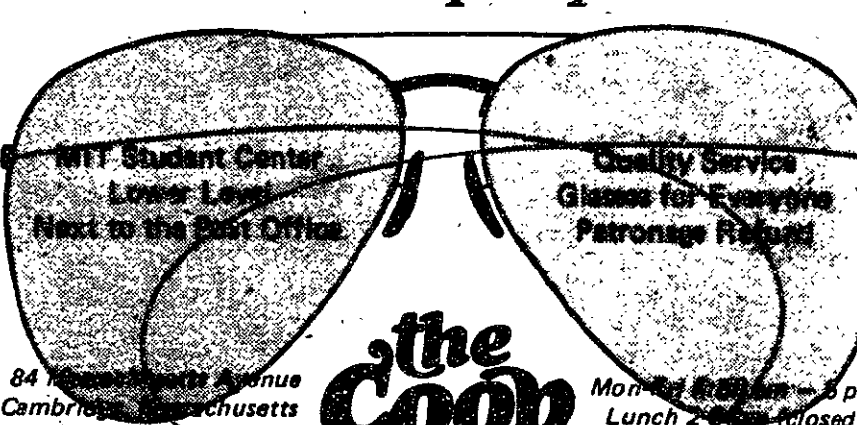
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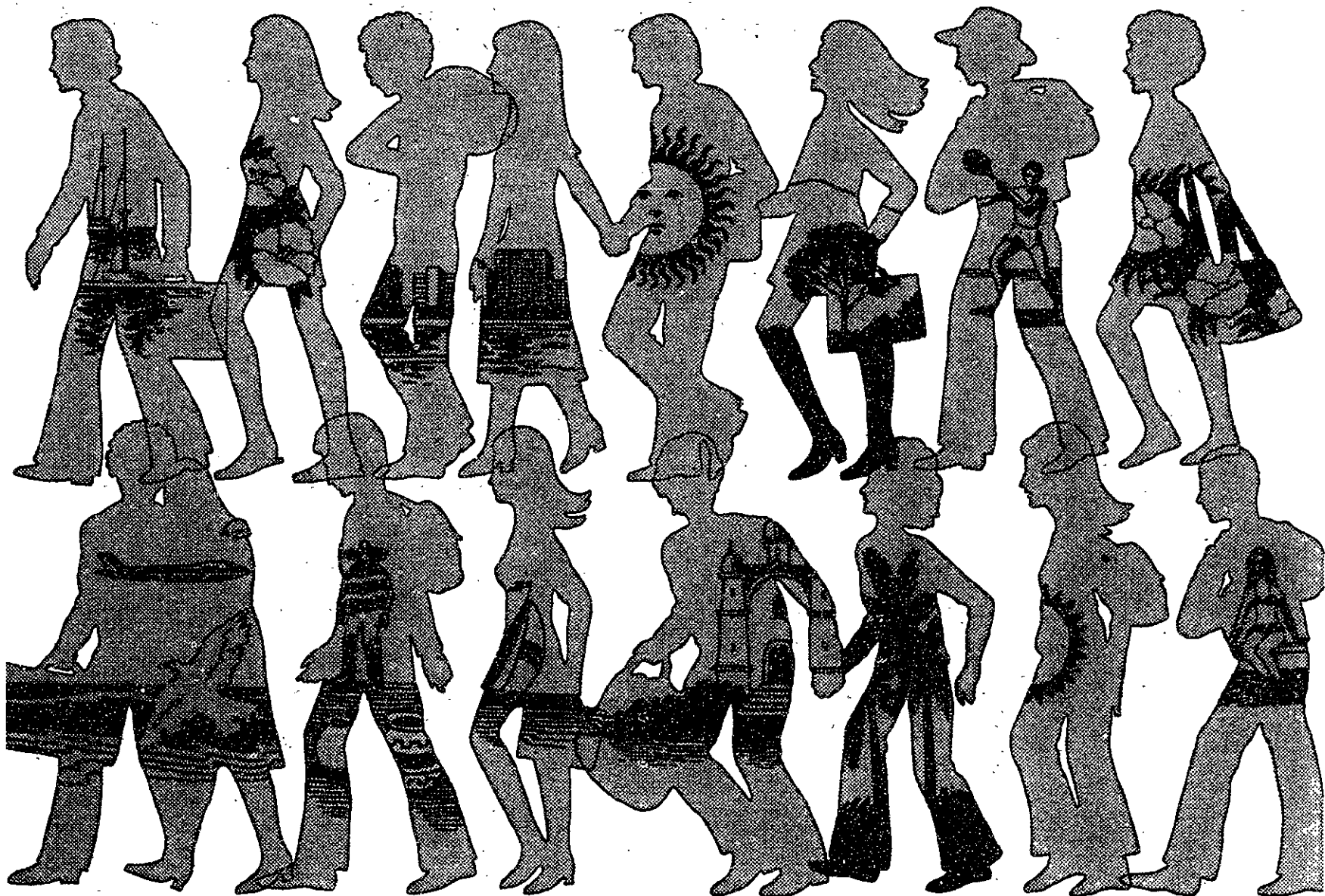
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Urban Coalition plans budgetary alterations

(Continued from page 1)
back-distributing of 0.5% of personal income.

In the transportation sector, they ask that the 63% of the federal transportation budget given to highway construction be cut to 49%, a cut of one billion dollars for the current year. It is recommended that the target date for the completion of the interstate program be cut from 1980 to 1977, and that the Highway Trust Fund be ended. The plan is to transfer the resulting monies into urban mass transit. Currently, the mass transit funds are less than 3% of transportation outlays, and the *Counterbudget* projects a ten-fold increase over the next five years, to \$2 billion dollars in 1976, calling for the institution of large scale mass-transit capital grants. This is also part of the urban reform-metropolitan area proposal.

In the defense sector, *Counterbudget* maintains that the major portion of the \$24 billion cut can come out of curtailment of Vietnam spending, and non-essential defense contracts. At the same time, government research and development outlays should be doubled (NSF, NIH, etc.) and out-of-work defense workers would be maintained up to 75% of their salaries while being retrained. Conversion to a peacetime economy should cost about 1.1 billion in income maintenance and retraining costs. There would be no subsidies to conversion affected firms: "there is no compelling reason to artificially protect defense firms from the healthy competition of the market, and we therefore recommend no special programs. Those firms which are able to adapt will survive of their own accord."

One of the last of the major proposals of *Counterbudget* is its income maintenance system of cash-assistance grants (CAG). A family of four with no income would be guaranteed an income

of \$4,708 per year. CAG would be effective up to an income of \$9,416 for a family of four. In 1976, the total cost of the program should be \$28 billion. Child welfare and care for the aged programs would be correspondingly increased.

There are many specific proposals in the fields of housing, education, law enforcement, ecology, and population growth problems, all of which serve to supplement the budgetary changes. These are, of course, subservient to the economic impact of these changes.

Judicial proposal released

(Continued from page 1)
movement. Another clause prohibits the disruption of classes or authorized meetings.

Beyond these are recognition by the task force of the responsibility of members of the academic community to hear and respond to grievances and "provide information to those who have a legitimate right to such information." On the latter measure, Searle explained that in any large bureaucracy there is a tendency for intermediate officials to hold back on releasing information, even if the information has already been published. The task force felt it necessary to proscribe this kind of minor

harassment, while leading the community into a discussion of what further guidelines on the release of information are necessary.

Searle also discussed for *The Tech* why staff members, secretaries, custodians, and the like were excluded from the judicial process. He pointed out that the union contracts MIT signs provide for union procedures to resolve complaints against workers.

Searle also mentioned the

president's power, under the report, "in the face of those rare crises that involve extreme danger to Institute property or personnel, to summarily suspend from the academic community any members... who he considers to directly cause or implement that danger."

"If someone's walking down the hall with a lighted torch in his hand," he explained, "you don't have to wait for him to set fire to the building."

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What role for The Tech?

By Alex Makowski

Student newspapers should act as part of the MIT 'team.'
—an MIT administrator

Students working for campus newspapers are forever facing the question of what should be done with the papers. Should we indulge in continual attacks on the administration, since they're (supposedly) out to screw students to the wall? Another alternative is to go along with the administration in hopes of getting special privileges or contributing to the "team's" success. There are several options down the middle of the road that might also be adopted, and some choice has to be made.

Opinions of *The Tech's* own role have varied: a few administrators consider us irresponsible; a few more students score us for being wishy-washy or serving the administration. Some people jokingly refer to *The Tech's* political philosophy as "hard-line middle-of-the-road." Perhaps now, after a year of experience, it is possible to make some considered observations about what the paper has done over the past two terms and what it might do in the future.

Information

Most of the current editors believe that *The Tech's* most important job is to get information, news, out to the students and faculty. Administrators don't have to read our newspaper to find out what's happening at MIT: they have private conferences, inter-office memos, and the like. Faculty are a bit more in the dark. They do get mailings from the administration and they are privy to the discussions at departmental meetings, but much of the important information about MIT isn't readily available. Students, but for their newspapers, get almost no help at all. Inexperienced at following the day-to-day operation of MIT, they seldom know what is worth looking for and where it can be found.

The Tech tries to meet this shortcoming by keeping students reasonably up-to-date on what is going on. We try to stay abreast of developments in education, commons, housing, financial aid all topics of immediate concern or interest to students. And our first consideration must be whether circulation of some information will help students understand what is going on here at the Institute. If this creates an image problem for MIT or disagrees with some playmaker's game plan, that may be unavoidable.

Essential to this role is a certain amount of news management or editorial judgement. Let there be no mistake: no newspaper, not *The Tech*, *Thursday*, *Ergo*, *Tech Talk*, or even *The Bag* (except in a very sophisticated form), can be free from editorializing. What stories you print, where you print them, who you send to cover which stories — all these factors influence the news a reader finds in a paper. Anyone reading a newspaper must recognize that he is placing his trust in the editors' and writers' judgement to provide him with the information he needs and wants. *The Tech* readers, for example, can expect our paper to be "slanted" to provide students and faculty with the information the current editors find important (as described above); *Thursday* and *Ergo* readers may find something else in their pages.

Obviously, the ability of the editors and the quality of the staff are important. If a news editor misses something; if the editor-in-chief fails to catch it, if there aren't enough writers and reporters available to cover all the necessary events or do the necessary research, then the paper may prove less than excellent. But all of a campus paper's staff (at least at MIT) are full-time students, and only two or three may have a career interest in journalism. Although excellence under such circumstances is a tough goal to meet, it is possible, with a little pride and journalistic competence, to put out a good newspaper.

Closed position?

Some may object that our position is rather closed: what if they don't like our judgement? One solution is competition, providing the campus with a choice among two of three different editorial and news staffs. *Thursday* and *Ergo* were both begun to provide a different viewpoint and perspective than was offered by *The Tech*, though their aims have drifted somewhat. Another answer is an open "letters to the editor" section, where parties know they can submit information for publication and readers know they can find others' opinions of what is important.

Note that the discussion so far has concerned only news policy, with no word as yet about editorial policy. This past year's experience has taught us that a newspaper's news policy is often a much more important factor than its printed opinions about which way things ought to be going. Nevertheless, a paper's editorial policy may be important. Presumably, if the reader

trusts the editors to provide him with information, he may also turn to their knowledge and experience for some analysis or commentary on the affairs of the Institute.

Political stance

It seems to miss the point to speak of *The Tech's* political stance as either liberal or wishy-washy middle-of-the-road. Only rarely during the past year have we editorialized on politics or political action. Much of our opinion has been about the educational process here, and we have consistently come out strongly for a greater recognition of the need for student participation. We have tried to represent student causes while recognizing our obligation to responsible and rational criticism.

How has this news and editorial policy been translated into action? Throughout the past year, as mentioned earlier, we tried to cover such important topics as education, housing, discipline, and commons. On our editorial page have appeared pieces suggesting far-reaching changes in educational policy, grades, requirements, and tenure procedures. For students and faculty unfamiliar with the ways of MIT administrators we provided commentary on changes in policy and personnel.

Perhaps this sounds too much like an advertisement or an apology, but our readers may understand *The Tech* a bit better if they have a feel for how decisions here are made. Student newspapers can fill an important role at MIT if students and faculty recognize their aims and take advantage of their services.

THE TECH

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Tuesday, May 11, 1971

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The Tech regrets to announce the resignation of Rob Hunter '73 as Entertainment Editor, for personal reasons.

Letters to The Tech

Cancelling Classes

To the editor:

In his letter to *The Tech* of May 4, Philip Morrison takes the attitude that any action dictated by one's "conscience" is justified, regardless of the effects of that action on others. Using this premise, he states his intention to cancel his May 5 lecture. His attitude appears to be that those who do not want to lose class time need not be considered.

Mr. Morrison says he will reschedule his lecture for a later time. I am led to understand that he is within his rights in doing this, but I do not believe his action is appropriate. Taking time out of a teaching schedule for a political action is not more justifiable than taking time out for anything else one has a right to do. If one professor can postpone his lecture for a political rally, another can postpone it for a Red Sox game. (I am not being facetious: I personally consider watching a baseball game a more moral action than asking that South Vietnam be abandoned to the NLF.) The right to rearrange schedules is one which should be used with discretion.

Although Mr. Morrison's act is inappropriate, it is not as

grossly unfair to students as is the intention of some faculty members to cancel classes without rescheduling them. These people are simply thieves; and the Institute, if it does nothing about them, is abetting the theft. The students have a right to what they have paid for, and nothing except each student's individual consent can change that. In the fall of 1969, MIT tolerated a couple of small moratoria, thus encouraging the thieves to nearly close the school last May. If the Institute believes in justice, it should refund \$5 (the approximate amount of tuition paid per class hour) to each student who is screwed out of one class, and it should get this money by withholding a day's pay from each faculty member who refuses to make up the time lost in the moratorium.

Gary McGath '73

Technique

To the editor:

In the past week, two calamities have befallen me. The first was food poisoning. The second was *Technique* '71. I was less nauseated by the food poisoning.

In this era of fads we live in, it is things like yearbooks that

endure with a modicum of permanence; a remembrance of the more pleasant faces and scenes of the four years of college. Surely it is these that should be recorded in an annual, not the turmoil of the day, recorded as it is in scars in our own memory. But to look at *Technique* and find so few rational articles, so many of the most vile-looking faces, so shockingly termed "beautiful people," leaves a bitter taste. Surely the ecologists (no, that word is misdefined enough), or environmentalists of the community must shudder at the splendor of Nature in full black-and-white?

Pardon my sentimentalism, but I have thought on occasion that perhaps when my annual is published, if *Technique's* exponential decay is halted, I might like to have my family read it, too. No, MIT, I will not share my name and activities with a string of nude males, on the side of a wall, with the word "STRIKE" etched vulgarly on their backs. I will not show my family a book with a picture of a sign painted "— yourself do it now!" on one page.

Letters to the editor of *The Tech* are welcome. They should be typed triple-spaced and sent through interdepartmental mail to *The Tech*, W20-483. No letters will be cut or edited, but we can only run them subject to space limitations.
All letters must be signed.

I may be backward in my thinking, but I fail to see how a volume of such degeneracy can be deemed "progressive." I thank *The Tech* for giving me the opportunity to present my opinion.

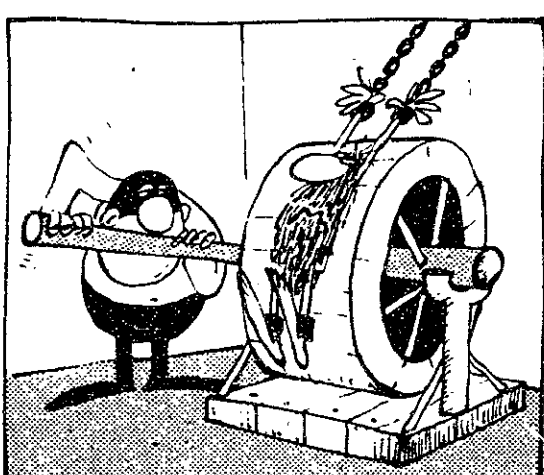
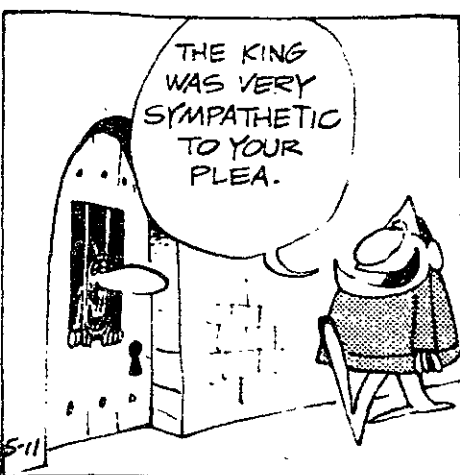
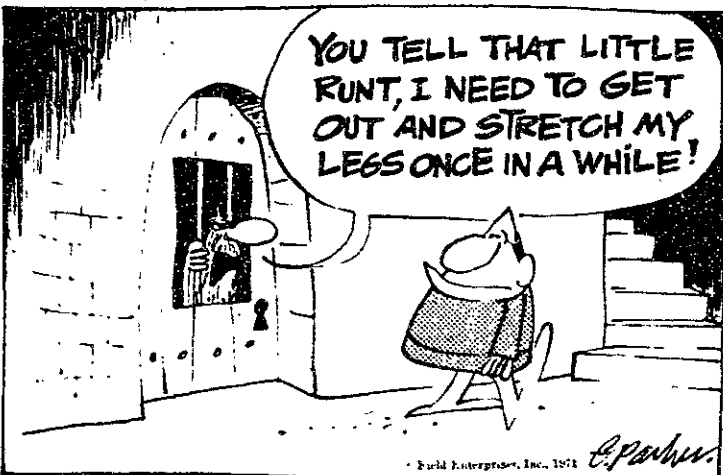
Bob Orloff '73

Announcements

* Anyone with announcements for next year's *How to Get Around MIT*, or interested in working on it should contact Oded Feingold at X6771, 7-103.

* WTBS will replay the Human Sexuality Lectures, this Monday through Friday starting at 7 pm each night.

THE WIZARD OF ID



The Wizard of Id appears daily and Sunday in *The Boston Herald Traveler*.

by Brant Parker and Johnny Hart

entertainment

Tuesday, May 11

Film: Claire's Knee

Music: Boston Pops live

Theater: The Rocket's Red Blare

Recordings: John Sebastian plus Discs au Tech

Theater:

'Blare' sets no fires; pop opera is abysmal

By Paul Schindler

The sets were nice, and the costumes seemed especially creative (a cross between knickers and a jump suit; credit goes to Franco Colavecchia); the members of the Harvard Drama group seemed to be outdoing themselves, as they sang up a storm.

Unfortunately for the audience, very little of the storm involved in *The Rocket's Red Blare* was intelligible. The production, termed a "popera buffa, in the traditions of both American music and the American musical theatre" could have been just as easily dubbed a "musica incomprehensia." One could clearly see the actor's lips moving, and hear both voices and orchestra. But, on the occasions when the orchestra was not drowning out the voices, the voices managed to be unintelligible on their own.

Admittedly, the situation was mitigated from time to time when performers sang solo, without the "benefit" of choral accompaniment, but the first occurrence of this (after a brief introduction of the entire play, done *a capella* by the court jester) was not until five or ten minutes into the play, after a choral overture which seemed two hours long.

James Yannatos, who wrote this pop-opera, seemed bound and determined to keep the pit-band (so small I hesitate to call it an orchestra, although it did seem just about right for this production) from ever playing any chord which sounded the least bit harmonious. Every once in a while, a normal chord found

its way into the performance, but these occasions seemed almost like flukes.

It is indeed fortunate that one is provided both with a *precis* and an opening narration by the court jester. Otherwise, one might never realize that the story is a fairy-tale romance, set in a place "far ago and long away," in which the prince falls in love when he is not supposed to and is chastized by his father. The father, of course, is a complete conformist, and also the pompous ruler of a land in which everyone is happy by edict, and nothing ever changes. According to the publicity, the story had a happy ending, but it was hard to tell.

If you wish to brush up on your lip-reading, I heartily suggest this performance. Or you can spend your time trying to figure out whether or not the musicians are really competent. Otherwise, stay away from the production at the Loeb Drama Center.

Rohmer: Claire's Knee

By Emanuel Goldman

The essence of Eric Rohmer's art lies in a comment made by the protagonist of *Claire's Knee*: "It's as if you are on the edge of a cliff, one step away; even if you want to jump, you can't." Both in *My Night at Maud's* and now *Claire's Knee*, Rohmer dwells upon the *potential* of action rather than actions themselves. Whatever events do occur are small, subtle, intricate — and yet, quite thrilling all the same, by virtue of the constant state of expectation instilled in the viewer.

Rohmer explores the complexity of the way people interact. His characters are never motivated simply or one dimensionally. They have several conflicting needs and beliefs, which are in a state of flux; whatever behavior emerges is a compromise, a net value of various forces pulling in different directions.

Thus, Jerome, engaged to be married, on the one hand wants to see himself as having outgrown the desire to seduce other women. Yet, away from his fiancée for the month of July in

Southern France on the Mediterranean, he increasingly has to deal with those desires he thought he had outgrown. Complicating the picture still further is his relationship to Aurora, an old friend and a writer.

Jerome is challenged by Aurora's assertion that he doesn't inspire her as a character to write about. His involvement with the two youthful sisters, Laura and Claire, becomes in part, a response to this challenge. At the same time, however, Jerome rejects the idea of playing games with the emotions of the youngsters. So, on one occasion, he carefully presents his engagement to Laura — and on another, he describes to her how he and his fiancée are free to enter into liaisons with other people.

Laura's reactions are equally complex, divided between her attraction to Jerome, her desire for experience, a need for a father, a fear of being misused, and a wish for an intense love relationship.

Aurora tells Jerome the plot-line of a story she never finished, about a middle-aged man who

becomes interested in young girls playing tennis nearby. When the tennis ball falls in his yard, the man hides it from the girls, then later throws it into an adjacent yard. This is repeated several times, for the man enjoys having the youngsters come looking for the ball.

The story smacks of metaphor for Jerome's relations with the girls. Jerome is supposed to finish Aurora's story — the final form of which, presumably, is what we are viewing. When the youngsters play tennis, or when Jerome retrieves their volleyball, we are reminded of the story. Not surprisingly, in conflict with her desire for a good story, Aurora shares the approach of the film: "Things shouldn't happen," she counsels Jerome. "It's better that way."

Not much does; the most exciting event in the film is when Jerome strokes Claire's knee. It is almost impossible to describe the magnitude of this action, even to non-fetishists. The knee is painstakingly set up as an erotic symbol; the act of caressing her knee becomes a supercharged emotional experience, one of ultimate sensuality. The desire for sexual relations is sublimated into this act, an act which turns out to be the perfect release for Jerome — benign on the surface, yet deeply gratifying within.

Complementing Rohmer's insight into complex behavior, is a sharp eye for detail and irony. The girls — both 16 — are very well observed. In dialogues, Rohmer holds the camera on one person, even when that person is only listening. The viewer thus gets to gauge that person's response to other characters.

The film relies heavily on dialogue as the primary way by which we get to know the characters — but the dialogue is equal to the responsibility: consistently natural, provoking, and interesting.

Live with John Sebastian

By Jay Pollack

Cheapo Cheapo Productions Presents Real Live John Sebastian (Reprise)

Live is the way to hear John Sebastian. He walks into the largest auditorium or gym and suddenly it turns into a living room. He is always amazingly relaxed and the audience will always respond.

Sebastian's popularity is unusual, in that he spent more than a year practically in hiding right

after he quit the Lovin' Spoonful. He put out no records for a long time and made no tours, yet his reputation remained undiminished. When he showed up unexpectedly at Woodstock, he received one of the largest ovations of the festival just for performing a few new tunes mixed in with a bunch of Spoonful oldies. Since then, he has been back and forth across the country selling out concerts and contributing to everybody else's album in return for their being on his *John B. Sebastian* released about a year ago.

CCPPRLIS is presented as a typical concert. It lasts slightly less than an hour and sounds as if everything was left in, including feedback and all the conversation between John B. and the audience. In the middle of a string of *real* oldies (like "In The Still Of The Night"), somebody requests "Teen Angel" and John obligingly croons a verse of that classic tune. A long applause follows "Darling Be Home Soon," the last number, and he comes back and does

three encores (two of them are instrumentals — one on harmonica and one is whistled), to everybody's satisfaction.

Musically, you could say it is sloppy, but a better word would be loose. It doesn't really matter if he forgets the words (which he does, occasionally) or hits a bad note on the guitar (which he also does). Everybody is still having a fine time. He does a lot of old country songs and a lot of his songs from the Lovin' Spoonful. Paul Harris helps out on piano, but the whole thing is still very, very light and easy. It hardly makes a difference what goes on in the show. An hour with real live John Sebastian has got to be a good time.

Discs au Tech

Crazy Horse (Reprise)

Crazy Horse backed up Neil Young on his second album and part of his third. While they were generally competent as a backup group they often sounded stiff and not much better than sufficient. Their general style was to get some guitar, bass and drum phrase and repeat it through the whole song almost without any variation. This is still true on this solo album. They aren't really an inventive band, nor are they outstanding in any way.

All of which is why it is a surprise how good this record is. They can write nice, catchy songs and sing them acceptably. They still sound somewhat rigid but somehow that's all right. They do have some help from Ry Cooder and Nils Lofgren but these guys don't really steal the show at all. This is Crazy Horse's record and they can do fine; their sound is just extremely uniform — it never rises above or sinks below the usual, good, chugging along.

This record shows that they can survive without Neil Young but on the other hand, some soloist in the group might really make them into a top attraction. Their evenness is a good complement to a strong lead (as evidenced by the Neil Young work). Their production (done by group member Jack Nitzsche — an old pro) is excellent and so is their material. They really are a good group in spite of themselves. It's quite a surprise, though certainly not unwelcome.

—Jay Pollack

(Please turn to page 7)

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THEATRE 1

weds. thurs. may 12, 13

2 by ORSON WELLES

TOUCH OF EVIL

(1958) Akim Tamiroff, Zsa Zsa Gabor, Marlene Dietrich
many more! 4, 7:45, 11:30

THE TRIAL

(1963) Anthony Perkins, Jeanne Moreau 5:40, 9:25
fri sat sun. may 14, 15, 16

THE COCOANUTS

the MARX BROTHERS first movie 4, 7:30, 11

THE WRONG BOX

Peter Sellers, Dudley Moore, Michael Caine 5:40, 9:10
mon tues. may 17, 18

FILM OR 3

ch. 2 Flash Gordon, Buck Rogers, Benchley's HOW TO TAKE A VACATION, FOOTPRINTS IN THE CEMENT, THE MUMMY'S GHOST News 1951 Roadrunners 4:55, 7:55, 10:55

THE CABINET OF

DR. CALIGARI

(1919) Horribel 4, 7, 10

THEATRE 2

weds. — sat. may 12 — 15

WOMAN IN THE DUNES

made in Japan
by Hiroshi Teshigahara
Winner Cannes Film Festival
1965, 4, 7:45, 11:30

THE WHITE SHEIK

by Federico Fellini, 1952
with Alberto Sordi 6:15, 10
sun mon tues. may 16, 17, 18

GOSPEL ACCORDING

TO ST. MATTHEW
directed by Pasolini
the story of Christ as told in
the Bible 4, 8:15

NIGHTS OF CABIRIA

by Fellini 1957, with
Giulietta Masina 6:20, 10:35

special show

fri sat. may 14, 15 at 11:45pm
BRANCHES

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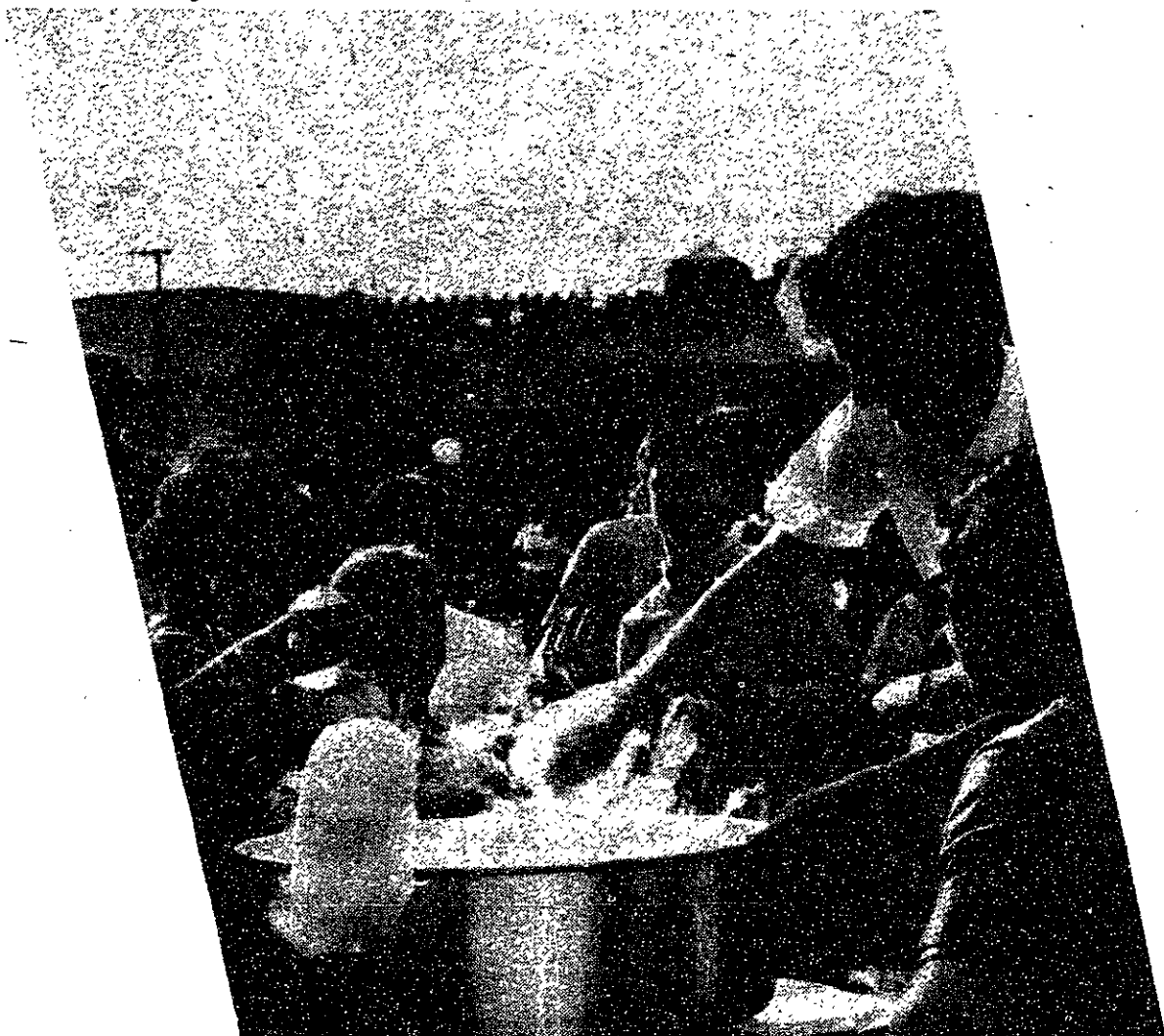
Kaleidoscope

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Photo Essay by
Sheldon Lowenthal and
David Tenenbaum

Boston Pops live: typical but sparkling

By Paul Schindler

The Boston Pops has been playing the classics and the latest in popular music ever since 1885, when it was begun as the "promenade" concerts. The Pops has had 18 conductors, but only one since 1930: Arthur Fiedler.

Last week, I sampled two concerts which were fairly typical fare for the Pops, and I am happy to report that they are as sparkling live as they are on record, if not more so.

Before speaking directly of the music, I would mention the seating arrangements at Symphony Hall which are used for Pops concerts. If you have never attended one before, you might not realize that refreshments are

served on the ground floor, and that the usual chairs are replaced with small tables for four and folding chairs.

Last Monday, for example, after a light classical warm-up, "Tubby the Tuba" (narrated by Julia Child) was performed, to the delight of the audience. The concert, an exception to the general rule, did not really feature any serious orchestral work except Gershwin's "American in Paris." Arthur Fiedler conducted with gusto and vigor.

Thursday night, it was Harry Ellis Dickson (assistant Pops conductor) at the podium for a more standard bill of fare. The featured performance was Gershwin's "Piano Concerto in F," highlighted by the dynamic piano performance of Anthony Paratore. This selection showed how well the Pops can handle serious music, as might be expected from a group which is an extension of the world-famous Boston Symphony. The Pops managed to keep the audience in stitches too, with a solo performance on the typewriter, stage front, during Anderson's "The Typewriter."

After 40 years under Fiedler, there is almost no one left who doubts that the Boston Pops can put on an entertaining orchestral performance of almost any type. They have surely convinced me.

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LOST: Blue nylon windbreaker with MIT shield, contained a pair of prescription sunglasses. Removed from MMIT Science Fiction Society Library Friday night, May 7. Contact Managing Editor, *The Tech*.

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MIT pistol shooters honored

By R.B. Gibson

Dan Flint '71 and John Good '72 have been named to the ten-man 1971 All-American Pistol Team. They represent the seventh and eighth MIT marksmen to be named to the All-American squad in the six years since Coach Tom MacLennan has been at the Institute.

This is the second year in a row that Flint has earned All-American honors. The three-time varsity letterman and MVP on last year's national champion team was plagued in early season by mechanical trouble, but delivered a solid, consistent perfor-

mance throughout the season to finish with a 280 (out of a possible 300) average in both the Northeastern Collegiate and the Greater Boston Pistol Leagues.

His performance was even more outstanding considering that he was able to practice only once or twice a week, compared to the five days that the varsity usually fires. Dan is from Kezar Falls, Maine, and is in electrical engineering.

A month after John Good joined the team as a sophomore last year, Coach MacLennan was saying, "He'll be a national champion before he leaves

here." By the end of that season, Good, a math major from Rochester, N.Y., had become the highest scorer on the team and led the national championship effort. This fall, he began where he left off and has been getting better ever since. His 282.2/300 over-all in the NECPL was third in the league which includes most of the other All-Americans. He ended the collegiate season by firing a 265/300 in the Sectional over the tough International Course to win the National Collegiate Individual Championship. Coach MacLennan's prophecy had come true.

In the Pan American Preliminary Tryouts, Good firmly established himself as the nation's number one collegiate pistol shooter, firing a phenomenal 540 out of 600 possible, setting a new national civilian record. He has been invited to try out for the US Pan American Games Team, May 18-22 at Phoenix, Arizona.

More groovy discs

(Continued from page 5)

Bring Me Home - Mother Earth (Reprise)

Mother Earth is one of those solid but unspectacular bands that somehow get overlooked while either the really outstanding or incredibly bad groups garner the attention and the bread. *Bring Me Home* is another in a series of good releases by the group and continues their mixture of country and hard rock influences. Tracy Nelson is, as usual, superb. Unfortunately, as usual, *Bring Me Home* will probably pass into oblivion as has its equally illustrious predecessors.

Hexagram 16 - Russ Giguere (Warner Bros)

Warners tries to squeeze yet another vocalist into its "James Taylor mold." Giguere, an ex-Association with a good flair for singing in a group in either harmony or lead, just doesn't cut it on his own.

-Maurice LeBeau

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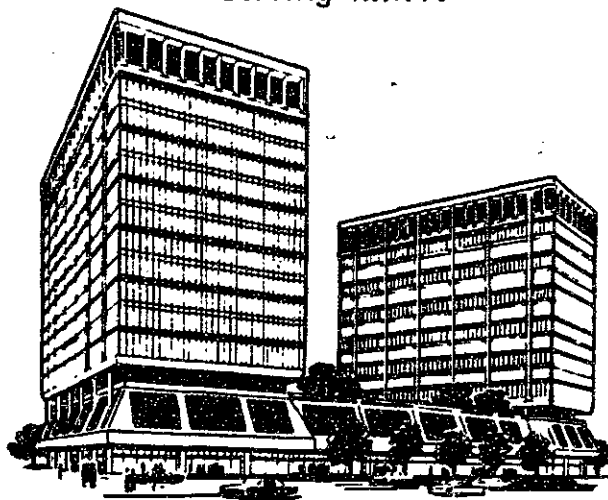
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Photo by David Tenenbaum

Two victories raise diamond mark to 6-6

Under the leadership of the bench, the varsity baseball team raised its New England record to a respectable 6-6 last week. Behind the strong-arm pitching of Al Dopfel and Dizzy Holcum the Engineers beat Northeastern and Bates.

In the Northeastern game the club found itself trailing 1-0 in the bottom of the seventh when benchie old-pro Bill Preece came to bat. Preece, in his first starting assignment since his knee operation of last summer, found himself at the plate with runners on first and second and one out. The "Little Baron," as he is known, hit the second pitch to deep left-center to drive in the tying run and keep the Techmen in the game.

In the meantime, "Big Al" threw ten beautiful innings, allowing only four hits and striking out fourteen. Then in the eleventh Gary Williams relieved, and after allowing the first two men to reach base was able to force three pop outs. So entering the bottom of the eleventh the game was tied 1-1.

Leading off the eleventh Bob Dresser did what he's been doing all year — he made an out. But then Rich Roy hit a line shot to right that took a bad hop past the right fielder leaving "Pepper" on third. The bench "Bib Baron," Rick Charpie, then came to the plate. At the time Rick was not known for his bat — two bunt hits in twenty-six at bats — so the coach decided to put on the safety squeeze, rather than the suicide.

On the second pitch, a low outside fast ball, the catcher did

not block the ball; the ball got by, and the Techmen had themselves a 2-1 win. It was a great win for the club for it raised their Greater Boston League record to 3-3, the finest in three years, and probably the greatest ever in terms of a record-to-talent ratio. The record should give them at worst a tie for third in the league.

The next day the club played Bates. In a game whose enjoyment was marred by the extremely loud playing of the Cosmos band, the Engineers won solidly 6-3.

In the early innings every time the ball club took the field they had left men on base, and it wasn't until the fifth that they put it together. Dave Tirrell led off with a single followed by Ken Weisshaar's double to left. After an out, Rich Roy walked to load the bases. Bob Dresser came to the plate, and once again did his thing. He hit a weak grounder to short. But the shortstop threw wild to the plate, scoring the run and keeping the bases loaded. At this moment the bench once again rose to the occasion as Rick Charpie hit a single to left scoring Weisshaar and Roy.

In the sixth Joe DeAngelo led off with a walk and, after a force at second, Ken Weisshaar reached on an error. Then it was Big Al's time to show off his bat. Al hit one about 360 feet that bounced off the top of the tennis courts fence scoring Weiss and Tirrell. From then on it was Chuck Holcum's game as he pitched to his second consecutive win.

Tech light crews row fifth overall at Sprints

By Bradley Billetdeaux

MIT's lightweight crews finished fifth overall at the Eastern Sprint Championships Saturday, compiling more Jope Cup points than last year. The wet chill at Worcester combined with some surprises among the competition to dampen MIT's hopes for greater glory.

Tech's freshmen lightweights were disappointing, finishing third behind Harvard and Penn, after having won their morning qualifying heat. The regatta committee had them seeded second, as their only loss of the regular season was a 0.2 second nipping by Harvard. Penn, beaten only last week by MIT, also managed to stay ahead of the supposedly fast-closing Engineer eight.

The second varsity was no surprise as MIT was seeded third after Harvard and Navy, and

that's exactly where they finished. The surprise of the day was the lightweight varsity's dismal performance. Seeded fourth, they finished behind Princeton, Penn, and Dartmouth in the qualifying heat and thus didn't make it to the finals. In the afternoon, weary and discouraged, they were second to Yale in the consolation race. The varsity was the crew that rowed furthest from expectations, in that fully four crews which they had beaten during the regular season, Dartmouth, Penn, Yale, and Columbia, placed higher in the varsity event.

The heavies were victims of exceptionally tough morning heats, the frosh facing Brown, Wisconsin, Penn and Princeton, while the varsity rowed Dartmouth, Harvard, Yale and Princeton. Both eights finished last.

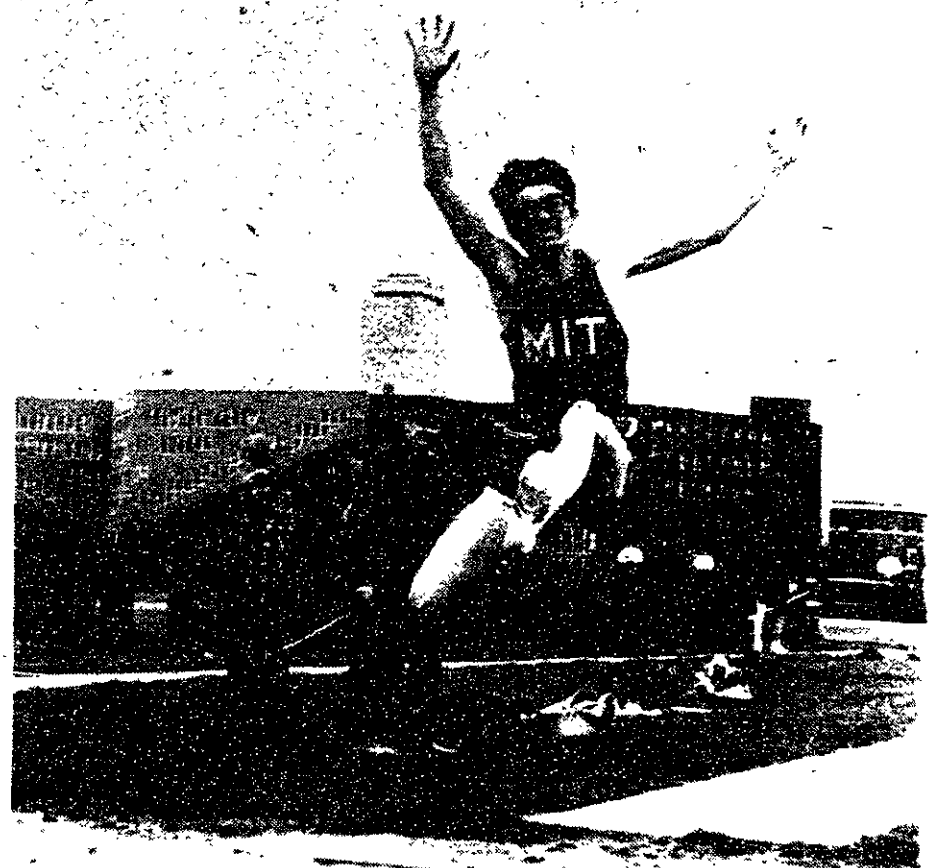
New marks set in track loss

By Mike Charette

The MIT track team lost to Tufts, 85-69, at Briggs Field last Saturday. Tufts took all but one first place in the running events, and MIT took all but one first in the field events. The meet produced a covey of five new MIT records, all in the field events.

In the triple jump, Yaw Akoto '74 broke both the varsity and freshman records with a superb 45'4" effort. Walt Gibbons '73 set a new varsity high jump record with an excellent 6'5" leap. Al Lau '72 (who also won the long jump) and Scott Peck '73 took second and third in the high jump to give MIT a sweep in that event. Dave Wilson '73 pulled out another magnificent performance with a 14'11" jump in the pole vault, thus setting a new Briggs Field record. Wilson has yet to be defeated this season.

Brian Moore '73 demonstrated his impressive versatility by throwing the discus 161'9" and smashing the varsity record by 6', winning the hammer throw and shot put by very large margins, and throwing the javelin over 180', although fouling out in that event. He will be a



Al Lau '72 won the long jump against Tufts with a leap of 22'2 1/4". He also placed second in the high jump. MIT lost the meet, 85-69, despite the jumpers' performances.

Photo by David Tenenbaum

prime threat in the Easterns next Saturday at Brandeis.

Pat Sullivan '71 was MIT's only track winner, in the 880

yd. run, with Chip Kimball '72 taking third. Elliot "Flash" Borden '73 took two seconds in the 100 and 220 yd. sprints.

Thinclads sixth in GBC

In the Greater Boston Track Championships held last Tuesday at Boston College, MIT managed a disappointing sixth place out of seven teams. The final score was: Harvard 88, NY 75, BC 43, BU 32, Tufts 29, MIT 20 and Brandeis 4. This is the tenth straight year that Harvard has won the meet.

It seemed as though the weather had conspired against the athletes for the day was bleak, very windy, and one of the coldest in many weeks. In addition, the meet was poorly planned and run. The JV discus, for instance, scheduled for 2:30, did not begin until 6 pm. In past years this has been a two-day meet, and squeezing it into one afternoon added to the difficulties.

Top scorer for MIT, as usual, was Brian Moore '73, who earned half of MIT's 20 points. Brian won the discus with one of his best throws ever, 154'11" and took second in the shot with a put of 49'2 1/4". In the hammer he had an average day and only managed a sixth place.

MIT's other winner was Dave Wilson '73 in the pole vault, jumping 14'6" which tied the

meet record. Next year it may not be so easy for Dave to win, since a Harvard frosh won the JV vault with a performance of 16 feet. So far this year, Dave is undefeated in the pole vault, and Brian has not been beaten in the discus.

In the triple jump, Scott Peck '73 jumped 44' to secure fifth place. This made a total of 17 pts. that MIT scored in the field events.

In the running events Bob Tronnier '73 took MIT's only place, taking third in the 120 high hurdles. Unfortunately, several of MIT's varsity men failed to place, though they might have on the basis of past performance. Among these were javelin thrower Mike Charette '74 (who holds the varsity record of 197'3"), high jumper Walt Gibbons '73, sprinter Elliott Borden '72, triple jumpers Innocent Akoto '74 and co-captain Al Lau '72, and John Kaufmann '73 in the three-mile.

The JV fared somewhat better with 14 men placing. Top scorer in the field events was Peter Haag '74 taking a third in the discus. Pete Kambour '73 placed fourth in the javelin and

John Pearson '74 took fifth in the hammer.

In the 120 high hurdles, Don Wesson '74 took first in a field of two entries. The mile saw Dave Zimmerman '74 and Walt Hill '73 place third and fourth respectively, both running the distance in under 4:30. George Chiesa '74 and Keith Killough '74 took fourth and fifth in the 100. Thomsen Hansen '74 won the 440 intermediate hurdles in a time of 58.6, while Jim Thompson '74 took second place in the 440.

To finish off the JV scoring, the mile relay team took second with a good time of 3:27.9, less than a second behind Harvard. The JV total was 44 points.

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